



NYMPHS BATHING. MEZZOTINT BY JOHN SMITH AFTER P. H. LANKRINK. 34 BY 25 CM. (BRITISH MUSEUM)

Editorial: P. H. LANKRINK'S COLLECTION

EVERY student of Old Master drawings knows the collector's mark of Prosper Henry Lankrink, the painter (1628-1692)—the initials PHL (the H and the L conjoined)—occurring notably on so many fine drawings by Rubens and Van Dyck. After Lankrink's death, the drawings amassed by him were dispersed in two sales, held respectively on May 8, 1693 and on February 22, 1694.¹ There was, however, also an important sale of Lankrink's collection of paintings, which began on January 23, 1692/3 and took place at the late owner's house in Covent Garden. The catalogue of this sale is a scarce one—indeed, M. Lugt records only two existing copies of it, one in the Victoria and Albert Museum and one in a private library in London²—and it has even been said that Lankrink's collection was “lost sight of as completely as the reputation of the master”³. It is also a fact worth noticing, that the Lankrink sale catalogue evidently was unknown to Rooses and Hofstede de Groot, since neither of them refers to this publication, although it contains material of importance for the study of Rubens as well as Rembrandt (of whose art, incidentally, Sir Peter Lely, Lankrink's great exemplar as a collector, possessed no specimen).

We publish on the present occasion the whole of the catalogue concerned, which comprises no fewer than 464 lots, set out in a slender pamphlet of 12 fair-sized pages, measuring 11½ by 6¾ inches. The interest of this “noble and well-chosen collection” (Richard Graham) is obvious on a perusal of the list of pictures; our comments on the latter will be found in the footnotes to the reprint, and we will here restrict ourselves to a few remarks on the bearings which this catalogue has on the interesting question concerning Lankrink as a painter.

He was, it may here be recalled, a native of Antwerp who became a trusted assistant of Lely's and such notices of his independent work as have appeared in the past have stressed his importance as a landscape painter. Richard Graham, writing in 1706, goes indeed to the length of saying of Lankrink's landscape paintings that “they were wonderful, both as to the invention, harmony, colouring and warmth; but above all surprisingly beautiful and free in their skies, which by general consent excell'd all the works of the most eminent Painters in that kind”⁴. Graham also states that Lankrink having while in England mostly painted

for Sir William Williams; the burning of the latter's house meant a far-reaching destruction of Lankrink's work as an artist; yet he mentions some examples of his art as being in the possession of, respectively, “Mr. Henley, Mr. Trevor and Mr. Austen”⁵. Now the Lankrink sale catalogue records seventeen pictures by him, landscapes as well as figure subjects and one still life: all this will clearly be of great value when one day the reconstruction of the artistic personality of Lankrink is taken in hand—a task which cannot be attempted seriously in the present connection. In early sale catalogues, his name occurs but very occasionally, vanishing in the end completely⁶—there is no reference to him either in Graves' *Art Sales* or in his *Century of Loan Exhibitions*; and until recently we were indeed in the curious position of not being able to point to a single surviving picture by this once so celebrated artist. The only clue to his style, long available, was the relatively slender one of a mezzotint by John Smith after a picture of *Nymphs Bathing* (Wessely, No. 370) [FRONTISPIECE]; but it was scarcely conceivable that all paintings by him could have perished.

Therefore, when, not long ago, a picture traditionally assigned to Lankrink, turned up in the London art market, there was nothing inherently absurd in the claim put forward, even if the ascription struck one as an echo of the days of eighteenth century connoisseurship. The picture [PLATE II], long at Norton Hall, Rugby, was stated to have belonged previously to the collection of a Mr. James Gibbs⁷; it is a wooded landscape, crossed by a river and enlivened with figures, the whole of considerable picturesqueness of effect. On comparing the picture with John Smith's mezzotint, many details of drawing may be detected, which lend their support to the traditional ascription; and thus a first step, it may be contended, is here taken towards the re-integration of the work of this artist, for whom so high a rank was formerly claimed among the landscape painters of his time in England. M. Arthur Laes has recently shown in these columns what interesting material is available among the productions of the Flemish seventeenth century landscape painters⁸; possibly the picture here

⁵ The last-mentioned was the son of the Austen, who lent Lankrink funds towards his art purchases, but, on not being repaid, seized Lankrink's collection and sold it. A ceiling by Lankrink, once at Corsham, has not survived.

⁶ The following is a note of some early sales of works by Lankrink: 1711. R. Streater, Lot 15. Two Landscapes. Lanckrinck. Bt. Lord Leicester, £1. 6s. 1711. R. Streater, Lot 23. A curious Landskip. Lanckrinck. Bt. Sir Andrew Fountain, £6. 1722. Van Huls. Lot 135. A Landskip. Lanckrinck, £1 15s. 1741. Glover. 3rd day, Lot 142. A Landskip & Figs. Lanckrinck £1. 15s.

1748. N. Hawksmoor, etc. Lot 86. Susannah and the 2 Elders and its Companion by Lanerincck.

? Gaye. Lot 59. A Landscape. Lanckrinck.

⁷ Messrs. Sotheby's, October 4, 1944, No. 56.

⁸ THE BURLINGTON MAGAZINE, (December, 1944), pp. 307-308.

¹ FRITS LUGT: *Les Marques de Collections* [Amsterdam 1921], No. 2090, pp. 386 sq.

² FRITS LUGT: *Répertoire des catalogues de ventes* No. 142. Vertue has a note of the Lankrink catalogue among catalogues seen by him (Walpole Society, VERTUE V. 55), but so far as we are aware never comments on it.

³ M. H. GRANT: *Old English Landscape Painters* [1925], i. 16.

⁴ RICHARD GRAHAM: *An Essay towards an English School of Painting* in ROGER DE PILES: *The Art of Painting* [London, 1706], p. 441-3.

reproduced may serve towards recognizing Lankrink's hand in works still surviving both in England and in Belgium.

The catalogue of the Lankrink collection, with its 464 lots, raises many interesting problems. Our

footnotes, necessarily much abridged, deal with some of them, but we shall welcome additional information on many of the points at issue. Meanwhile, it will be of interest to students to have the whole of the letterpress accessibly re-printed.

A
CATALOGUE
OF THE
PICTURES
IN THE
COLLECTION
OF

Mr. LANCKRINCK, lately Deceased ;

Which are to be exposed to view at his late Dwelling-House in *Covent-Garden*, from the 11th. of *January* 1692/3, to the 19th. of the same Month, and the Sale to begin the 23d. following.

Catalogues are to be had gratis at Mr. Smith's in *Exchange-Alley*, over against the *Royal Exchange*, *Cornhill*, and at Mr. Basset's at the *George* in *Fleet-street*, near *St. Dunstan's Church*, and at Mr. Lankrink's late Dwelling-House, being the Place of Sale.
(page 3)

THE
PREFACE

Mr. Lankrink has been look'd upon as one of the most excellent Painters in *Europe*, as well in respect to the Perfection of his own Painting, as for his great Knowledge, and vast Understanding, in what is left, of the finest and most finish'd Pieces, of the greatest Masters. Other Nations have envied the Happiness we have had, of enjoying such a famous Man, for several Years, during which he has made this Collection. Which is to be exposed to View from the 11th. of *January* to the 19th. 1692/3. And the Sale to Commence the 23d. Day of the same Month : This Collection is certainly the most Curious, and the most Numerous, that ever was seen in this Country, in a private Man's possession.
(page 4)

A CATALOGUE OF THE PICTURES ETC.

- 1 A Landskip Copy, after *Brill*
- 2 An old Man's head painted, the Manner of *Dobson*
- 3 An old Woman spinning, the Manner of *Bott*
- 4 *Mercury* and *Venus*, after *Pousine*⁹
- 5 An Old Man's Head
- 6 A Landskip, by *Artois*
- 7 A *Diana*, by *Wouters*
- 8 A Landskip, don by *Peters*
- 9 A Sea-piece, by *Vander Velden*
- 10 A *Madona*, by *de Voes*
- 11 A Flower-piece, by *Van Teilin*¹⁰
- 12 A Landskip by 8 *Schillink*¹¹
- 13 A Woman's Head
- 14 An *Europa*, don by *P. Van Alen*¹²
- 15 *Pan* and *Syrinx*, by *P. Van Alen*
- 16 A Landskip, by Mr. Lankrink
- 17 A Landskip of Lankrink
- 18 A Landskip, don by *Sybrect*¹³
- 19 A Treat of *Oysters*
- 20 A Chyrurgeon searching a Man's Head
- 21 A Dutch *Bacchanal*, by *Hemskirk*
- 22 A Ruine with Figures and Cattle, after *Bambotts*
- 23 A Landskip, by Lankrink
- 24 *Mercury* and *Argus*, by *Van Alen*
- 25 *Jupiter* and *Juno*, by *Van Alen*
- 26 A Landskip, don by *Artois*
- 27 A Dutch Fair, don by *H. Buto*¹⁴

- 28 A Dutch Steeple with Trees about it
- 29 A Duke of *York's* Head
- 30 The Flight into *Egypt* after an *Italian*
- 31 A *Cupid*, don by *Remeeus*¹⁵
- 32 A *Nero's* Head
- 33 A Landskip, after Lankrink
- 34 A Piece of Flowers
- 35 An Owl and a Dove, the manner of *Snyders*
- 36 A Piece of Cowes, after *Rubens*
- 37 A Piece of Parrots, the Hand not known
- 38 A Blacksmith and his Wife, by *de Rycke*¹⁶
- 39 A *Bacchanal*, by *Jordanus*
- 40 A *Diana* with a Greyhound upon Copper
- 41 *Alexander* upon his Death, by *Van Harp*¹⁷
- 42 *Alexander* cutting the Gordian Knot, by *Van Harp*
- 43 A hunting of the Stag, by *Snyders*
- 44 A St. *Sebastian*, by *Nefken*
- 45 *Abraham* and *Isaac*, by *de Voes*
- 46 *Pyramus* and *Thisbe*, by *Tissens*¹⁸

(page 5)

- 47 A Landskip, by 8 *Schillink*
- 48 A Landskip, done by *Brill*
- 49 A Cock-fighting, by *Snyders*
- 50 An Hunting, by *Snyders*
- 51 A Landskip, the manner of *Paul Brill*
- 52 A Landskip, done by 8 *Schillink*
- 53 A St. *John's* Head
- 54 A Landskip with *Toby* and the Angel
- 55 A Shepherdess, by *Dobson*
- 56 An Assembly of the Gods, by *Van Alen*
- 57 A Piece of Oysters, by *Adrianson*¹⁹
- 58 A Storm, by *John Peters*
- 59 A Death's-head with Flowers

¹⁴ This might conceivably be meant for Buytewech (1591/2-1625/7), the important early genre painter.

¹⁵ Remi van Leemput, born Antwerp 1607, died London 1675.

¹⁶ ? Bernaert de Rycke (1535-1590). See also lots 414, 417, 418.

¹⁷ Willem van Herp (c. 1614-77).

¹⁸ ? Jan Tilens (1589-1630), Antwerp landscape painter.

¹⁹ Alexander Adriaenssen (1587-1661), distinguished Antwerp still-life painter. See also lots 406 and 407.

- 60 A Lobster with Oysters
- 61 *Susanna* and the Two Elders, by *Jordaens*
- 62 A Landskip, by *Mumper*
- 63 A Church, by *Van Vlecht*²⁰
- 64 A *Madona*, and our Saviour
- 65 A Battel, by A N H²¹
- 66 Our Saviour in the Garden with *Mary Magdalen*
- 67 A Landskip, with *Jerome*
- 68 A Landskip, with Men at Bowles
- 69 A Storm, by *John Peters*
- 70 A Landskip, by *Van Uden*
- 71 A Piece of Fowl, by *Wenix*
- 72 A *Ganymede*, by *Octavio Venus*
- 73 A Venetian Senator
- 74 A dead Christ with Angels
- 75 A Landskip, by 8 *Schillink*
- 76 A *Madona*, our Saviour, and St. *Joseph*
- 77 A Landskip, by *Fouquieres*²²
- 78 St. *John* Baptizing our Saviour, by *Lombardus*
- 79 The Shipwrack of St. *Paul*, by *Percellus*
- 80 A *Magdalen*, after *Titian*
- 81 A Swan hanging
- 82 The Flight into *Egypt*
- 83 A Sea-Port, don by *Peters*
- 84 A Piece of Dogs, by *Snyders*
- 85 Two Landskips, the manner of *Gaspar Pousine*
- 86 A Marriage for Money
- 87 A Landskip, by *Fouquieres*
- 88 Lot and his Two Daughters, by an *Italian Hand*
- 89 A Landskip, by *Paul Brill*
- 90 An Old Man's Head
- 91 A Landskip of a Wood, by 8 *Schillink*
- 92 A Shepherd with Sheep, of *Bourdon*
- 93 A Landskip, by 8 *Schillink*
- 94 A Sea-Piece, by *Peters*

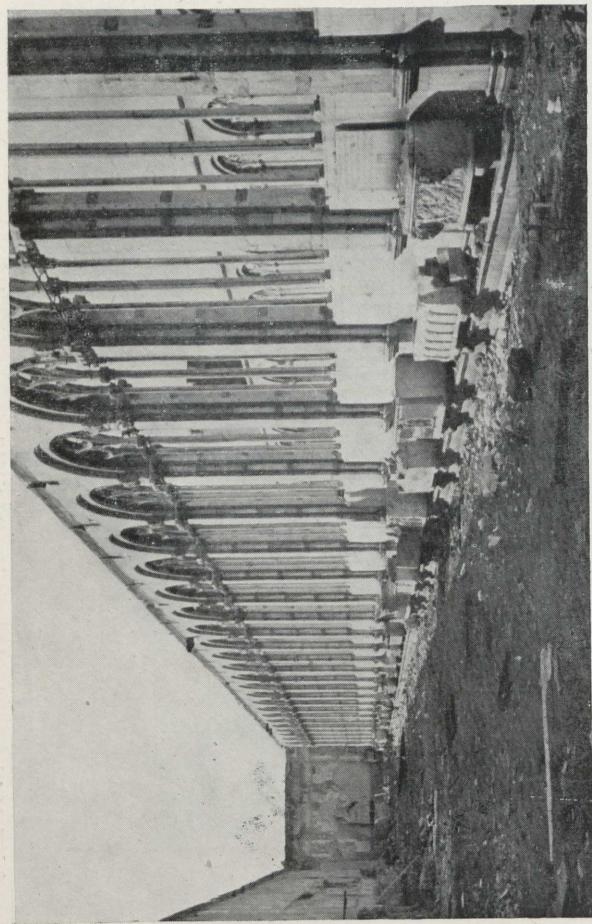
²⁰ Hendrik Cornelisz van Vliet (c. 1611-1675), noted Delft painter of church interiors. See also lot 449.

²¹ Initials (or fragment of signature) not to be identified.

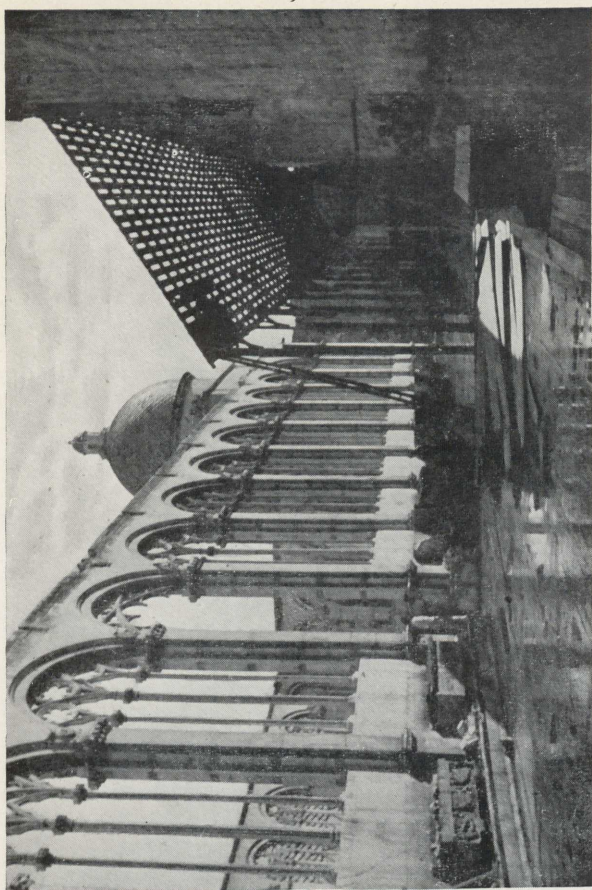
²² Jacques Fouquieres (1580-1659), Antwerp landscape painter who settled in France in 1621. His works are not infrequently mentioned in old catalogues (see also lot 88), though by now he is almost forgotten.



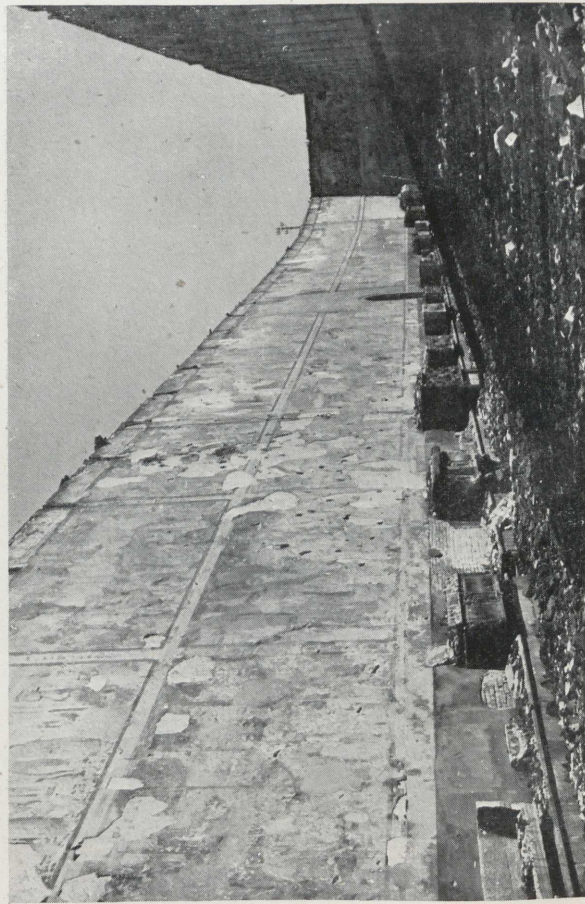
LANDSCAPE WITH FIGURES. BY P. H. LANKRINK. CANVAS, 101.6 BY 137 CM. (PRIVATE COLLECTION)



A—SOUTH RANGE, GENERAL VIEW



B—ENGINEERS ERECT TEMPORARY CANVAS ROOF TO SHELTER FRESCOES



C—NORTH RANGE, GENERAL VIEW



D—TRIUMPH OF DEATH (SOUTH RANGE)

- 96 A Saint's Head
- 97 *David and Abigail*, by *Rhinebrandt*²³
- 98 A Piece with Dogs, and a Fox, by *Snyders*
- 99 A Laughing Boy (page 6)
- 100 The Rape of the *Sabines*
- 101 *Noah's Flood* by *Bonadventure Peters*
- 102 A naked Woman by *Rhinebrandt*
- 103 *Toby* and the Angel, by Mr. *Lanckrink*
- 104 A Landskip with Horses and Dogs, by *Wouverman*
- 105 A Landskip with the Place of Execution, by *Rubens*²⁴
- 106 A Landskip, done by *Savery*
- 107 Old *Symons*, done by *Lanckrink*²⁵
- 108 A Landskip
- 109 A Woman's Head, by Old *Palma*
- 110 The 12 Apostles, and our Saviour, by *Van Dyck*
- 123 A *Madona*
- 124 *Lot* and his Daughters, by *Fran. Hales*²⁶
- 125 A *St. John*
- 126 A Landskip, the manner of *Gaspar Pousine*
- 127 A *Madona*, our Saviour, and *St. Jerone*
- 128 A Satyr with Fruit
- 129 A Water-fall, by *Adrian Honick*²⁷
- 130 A Water-Fall, by the same
- 131 A View of *Tivoli*
- 132 A *Judith* with *Holofernes* his Head
- 133 A Basket with Butter and Cheese, and Pots
- 134 *Toby* and the Angel, by *Lanckrink*
- 135 An half-length Woman, the Head, by *Sir Peter Lely*
- 136 A Woman's Head, by *Sir Peter Lely*
- 137 *Madam Hunt*, by Mr. *Lanckrink*
- 138 The Duke of *Southampton*, by *Sir Peter Lely*
- 139 The Duke of *Monmouth*, the Head, done by *Sir P. Lely*
- 140 A Woman's Head, by *Lely*
- 141 A Woman half Length, the Head, by *Sir P. Lely*
- 142 Mr. *Rupert's* Head, don by *Sir P. Lely*
- 143 The Dutchess of *Cleveland*, an half-length Copy
- 144 A Piece of Cocks, and Hens, and Hawks, by *Snyders*
- 145 A *St. Sebastian*, by *Van Dyck*
- 146 A whole Length of *King James*, a Copy, after *Lely*
- 147 A Kitchen, and *Faulkner*, by *Snyders*
- 148 *Euridice*, done by *Ickins*²⁸
- 149 A Hunting, by *Snyders*
- 150 A Sea-Piece, of *Vander Velden*

- 151 A Head
- 152 A Piece of Sheep, by *Vander Velden*
- 153 A Landskip, done by *Francisco Mola*
- 154 Old *Symons* 3 ways, don by Mr. *Lanckrink*
- 155 A piece of Sheep, by *Vander Velden*
- 156 A *Madona*, and our Saviour, the manner of *Rubens*
- 157 A Landskip, by *Wouverman*
- 158 A Dutch Captain, by *Bege*
- 159 A Fruit-Piece, by *Gilliman*²⁹
- 160 Christ taken in the Garden, by *Jordeens*
- 161 Picled Herring, by *Van Aelst*
- 162 Children, don by *Brower*
- 163 A Landskip with Figures and Horses, by *Engell*³⁰
- 164 A Landskip with Cows, by *Pyneacker* (page 7)
- 165 A Landskip with Cows and Sheep, by *Van Dofe*¹
- 166 A Night-piece, by *Rhinebrandt*
- 167 *Lot* and his two Daughters, by *Beja*
- 168 A Cupid with a Dog, by an Italian Hand
- 169 An Oven with Figures, by old *Wyck*
- 170 A Fruit-piece, with a roasted Capon
- 171 A Landskip with Figures, by *Breugell*
- 172 A Winter-piece, by *Breugell*
- 173 A Sea-piece, by *Vander Velden*
- 174 A Landskip with Figures
- 175 The Triumph of *Caesar*, by *Lariss*
- 176 A Poppy with Flowers, by *Latropius*³²
- 177 A half-length Picture of a Man
- 178 *Richard Cromwel's* Picture, by *Sir Peter Lely*
- 179 A Charity, the manner of *Andrea del Sarto*
- 180 A Piece of Fruit, by *de Voes*
- 181 An *Herodias* with *St. John's* Head, after *Titian*
- 182 A piece of Cats with Strawberries
- 183 A Thistle, by *Lastropius*
- 184 A Landskip, by *Gasparo de Witt*
- 185 A playing at Cards, by *Quintin Messias*³³
- 186 A Poppy, don by *Lastropius*
- 187 A Piece of Fruit, by *Michael Angelo de Campedolio*
- 188 A Piece of Fruit and Flowers, by the same
- 189 A Cabinet, with divers other Things, by *Gisbreex*
- 190 A Flora of *Steanland*
- 191 A Bacchanal of *Jordaen's*
- 192 A half-length Picture of *Van Trump*, don by *Sir P. Lely*
- 193 A Man and a Woman half-length, by *Sir P. Lely*
- 194 A dead Christ, with other Figures, by *Sign. Gio. Contarini*³⁴

- 195 The Judgment of *Paris*, by *Fran. Floris*
- 196 A *Lucretia*
- 197 The Countrey; House of *Rubens*, with a Landskip³⁵
- 198 A whole-length Picture of a Woman, by *Van Dyck*
- 199 King *Charles* the 2d. a whole Length, after *Sir P. Lely*
- 200 A Turkish Tilting
- 201 A Landskip, by 8 *Schillink*
- 202 A Land-skip, by M. *Rykaeri*
- 203 A great piece of Architecture, by *Viviano*, the Figures M. *Angelo*
- 204 A Fox and Dogs, by *Snyders*
- 205 Several Women going thro' the Water, by *Alen*
- 206 A Woman half-length, by *Tincoret*
- 207[-12] Six Triumphs, by *Sir Paul Rubens*³⁶
- 213 A Man with an Executioner, the manner of *Giorgione*
- 214 A Landskip
- 215 Christ in the Garden with *Mary Magdalen*
- 216 A Man's Head, don by *Rubens*
- 217 The Execution of *St. George*, by *Rubens*³⁷ (page 8)
- 218 A Landskip, a Water-Fall, of *Tivoli*
- 219 A Dutch Woman giving Suck
- 220 An Head, by *Rubens*
- 221 A *Diana*, by *Rotenhamer*
- 222 The Destruction of *Troy*
- 223 An Head, by *Rubens*
- 224 The four Elements
- 225 *Peter* and *Cornelius*, by old *Ickins*
- 226 Creation of Man
- 227 The Bathing of *Diana*, don by *F. Flores*
- 228 A large Landskip, by 8 *Schillink*
- 229 A large Landskip, by 8 *Schillink*
- 230 A *Modalisa* Woman's Head, the manner of *Leon. da Vinci*³⁸
- 231 A Landskip, the manner of *Gaspar Pousine*
- 232 A Man tempted by *Vertue* and *Vice*
- 233 An half-length Man, by *Tincoret*
- 234 *Seneca* teaching *Nero*, by *Carlotte*³⁹
- 235 A Hare, and a Cat, and Poultry, done by *Honick*
- 236 A Coronation in Ivory, by *Min Heer Van Beveron*
- 237 *Alexander* with the Family of *Darius*, by *Gimignana*⁴⁰
- 238 The Samaritan Woman, by old *Palma*⁴¹
- 239 A Spanish General

1755. Austen. First day, lot 62. The Three Deities. *Joannes Contarenus*. £8 13s.

³⁵ This cannot be the *Château de Steen* in the National Gallery which used to be in the Palazzo Balbi at Genoa.

³⁶ These are too vaguely described to make an identification possible.

³⁷ The only *Rubens* picture of this subject now known to exist is that which occupies the centre of a triptych in the *Bordeaux Gallery* (*Rooses*, Vol. ii, No. 438, p. 271sq.).

³⁸ This is probably the first copy after the *Mona Lisa*, recorded in England.

³⁹ *Johann Carl Loth* (1632-1698), the German painter called *Carlotto* in Italy where he worked.

⁴⁰ The painter is *Giacinto Gimignani* (1611-1681); and the presence of a work by this distinguished Roman master in *Lanckrink's* collection is decidedly remarkable. Unfortunately it cannot now be traced.

⁴¹ One wonders whether this can have been the picture by *Palma* which, attributed to *Giorgione*, used to belong to *Rembrandt* (see *Pantheon*, vol. viii., September 1930, and has recently been destroyed by enemy action.

²³ A picture of this subject, given to *Rembrandt*, is recorded by *Hofstede de Groot*, No. 37, as follows: "In the collection of J. Merian, Frankfort-on-Main; offered for sale by *Jacob Heldewir* of that city, 1752 (*Hoet*, ii, 349), No. 132 (priced at 113 florins)."

²⁴ This is probably the picture presented to the *Kaiser Friedrich Museum* in 1928 (No. 1948). The recorded history of the *Berlin* picture takes us back to England; on the reverse is painted the monogram of *Charles I*; and it was in the *Hamilton Palace* sale, June 17th, 1882, No. 68.

²⁵ ? *R. Symonds*, the 17th century amateur, some of whose notes are transcribed by *Vertue*. See also lot 154.

²⁶ No picture of this subject by *Frans Hals* is otherwise recorded.

²⁷ The painter of this and the next picture was a *Dordrecht* landscape painter who died after 1673. Compare also lot 235 (a still life).

²⁸ ? *Peter Ijken* (1648-1695), painter in *Antwerp*. Compare lot 225.

²⁹ *Jan Pauwell Gillemans I* (1618-1675), *Antwerp* still-life painter. He had also a son of the same name (1651- before 1704). Compare lot 323.

³⁰ ? *Bartholomeus Engels*, landscape painter, recorded at *Haarlem* in 1656 and 1702.

³¹ ? *Jacob van der Does* (1623-1673), the Dutch painter of pastoral landscapes.

³² *Nicolaes Lastropius*, Dutch still life painter in the second half of the 17th century. See also lot 183.

³³ Compare the following item in the *Austen* sale, 1755, second day, lot 66: "Himself, his wife, Daughter &c att Cards. *Quintin Matsys*." (£48 6s.)

³⁴ Works by this 16th century Venetian painter in the following of *Titian* occasionally occur in early English sales, e.g.:—

1750. *Bragge*. Second day, lot 70. A *Riposo*. *Contareni*. Bt. £60 7s. 6d. *Anderson*.

1750. *Bragge*. Second day, lot 71. *Romulus* and *Remus*. £58 5s. 6d.

- 40 Paul and Barnabas brought before Jupiter, by *Elshanger*⁴²
 241 The four Parts of the World, don. by Rubens⁴³
 242 A Spanish Bull baiting
 243 The Three Fatal Sisters
 244 A large Landskip by 8 Schillink
 245 Hercules, and Divine Vertue, after Paul Veronese
 246 The last Judgment, after Rubens
 247 A large Picture of Rubens, a dead Colour
 248 A Hunting
 249 A dead Oxe, don by *Snyders*
 250 An *Ecce Homo*, don by *Titian*
 251 A Man's Head, the manner of *Holben's*
 252 A Woman's Head, the same manner
 253 *Apollo* and *Marcias*
 254 A Landskip
 255 Setting-Dogs, by *Snyders*
 256 A Crucifix, don by *Basan*
 257 A Man's Head, by *Antonio Moore*
 258 A Man's Head, done by *Van Dyck*
 259 A Man's Head, by *Van Dyck*
 260 A Sea-Piece
 261 Mr. Lankrink's Picture, three ways, don by himself
 262 A Ruin, don by Mr. Lankrink
 263 Three Heads
 264 A Stone-Town
 265 An Old Woman, by *Rhinebrandt*
 266 A Man's Head, by *Rhinebrandt*
 267 A Man's Head, by Mr. Lankrink
 268 Horse and Man, by *Wouverman*
 269 A Barrel of Flowers, don by *Breugell*
 270 An Old Woman with Children (page 9)
 271 A Man's Head, don by Mr. Lankrink
 272 A Child's Picture, by Lankrink
 273 The good Samaritan
 274 A Landskip by *Artois*
 275 A Man, by *Rubens*
 276 A Woman's Picture
 277 The Duke of *Mommouth*, a whole Length, by *Baptist*⁴⁴
 278 Two Children
 279 A Crucifix Copy, after *Vandyck*, by Sir P. Lely
 280 Ruines with antick Figures, by Lankrink
 281 A Woman's Head, by Sir P. Lely
 282 Sir Robert Howard's Head, begun by Sir P. Lely
 283 A Woman's Head, by Sir P. Lely
 284 A Woman's Head, by Sir P. Lely
 285 An Assumption of *Mary Magdalen*
 286 A Landskip, don by Mr. Lankrink
 287 A Man and a Woman with Herbs and Roots
 288 A *Laocon*, with his two Sons
 289 Owls and Ferrets
 290 A Landskip with *Toby* and the Angel
 291 A Piece of Fruit, by M. Angelo de *Campodelio*
 292 A Piece of Fruit, by Mr. Lankrink
 293 A Piece of Birds
 294 The Death of *Narcissus* with several Figures
 295 A Fruit-Piece with *Monkeys*
 296 *Psyche* and the Gods, by *Rubens*⁴⁵

- 297 A St. Sebastian, by *Vandyck*
 298 A Landskip-Copy, after Mr. Lankrink
 299 *Actaeon* and *Diana*, done by *Jordaens*
 300 A Hunting, by *de Voes*
 301 A St. Francis
 302 A St. Barbara, by *Cortona*
 303 Figures in *Basso Relievo*, with an ancient Monument
 304 A *Magdalen's* Head
 305 The Execution of St. Andrew, by *Morillo*⁴⁶
 306 A Woman's Head
 307 A Piece of Dutch Boors making merry
 308 A Piece of an Orange and Limon, and other things
 309 *Mercury* and *Venus*, by *Pousine*⁴⁷
 310 A Dutch Man and Woman eating a pickled Herring
 311 A Landskip, after *Mola*
 312 Stripping the dead after a Battel
 313 Boors dancing
 314 Two Figures by the Life
 315 A dance of Boors
 316 A Woman's Head, by *Rubens*
 317 A Ruine with Figures
 318 A Piece of Boors
 319 A Man praying
 320 A Landskip, by *Bott*
 321 A Landskip
 322 A Party of Horse-Soldiers pickéeering
 323 A Piece of Fruit, by *Gilliman* (page 10)
 324 A Piece with Oysters
 325 A Landskip, by *Vander Cahle*
 326 *Apollo* and *Marcias*
 327 A Man's Head
 328 A Sea-Piece
 329 A Piece with Sheep and other Figures
 330 A St. Austin
 331 A Piece of Dogs
 332 A Piece of Fruit
 333 The Burning of *Troy*
 334 A Landskip with divers Figures
 335 A *Cupid* shaving his Bow
 336 A Landskip with Figures
 337 A Piece with Meh and Women playing at Cards
 338 A Satyr with two Boys after *Rubens*
 339 A Fruit-Piece
 340 A Landskip
 341 *Mutius Scaevola* burning his Hand
 342 A Satyr blowing hot and cold
 343 A *Madona*, our Saviour, St. Peter, and an Angel
 344 Three Women sleeping
 345 *Mars* and *Venus*, and *Cupid*
 346 A St. Francis
 347 A Landskip, by *Bartolomeo*⁴⁸
 348 A Winter-Piece
 349 A Piece of Cows and Sheep
 350 A Sea-piece
 351 A Sea-Piece
 352 A Piece of Shepherds and Shepherdesses
 353 Two Men playing *Alamoro*
 354 A Landskip
 355 A Sleeping Head
 356 A Sea-Piece of *Backhuysen*
 357 A Landskip
 358 An Hare and a Pheasant, by *Wenix*

- 359 Two Women assisting a wounded Man. A Man on Horse-back
 360 A Ruine
 361 A Sea-Piece
 362 A Landskip
 363 A Landskip
 364 Two Cows with Sheep
 365 A Landskip, don by *Boun Couré*⁴⁹
 366 A Ruine, don by *Bourdon*
 367 A Piece with two Parrots
 368 A Woman's Head
 369 *Bacchus* and *Ariadne*
 370 Our Saviour praying in the Garden
 371 A Robbery
 372 The good Samaritan
 373 A Sea-Piece, don by *Percellis*
 374 A Piece where they are playing at Cards
 375 *Adam* and *Eve*
 376 A Landskip, don by *Vander Cable* (page 11)
 377 A Piece of Boors
 378 *Abundantia*
 379 Two Hermits
 380 A Ruine, by young 8 Schillink
 381 A Ruine, by young 8 Schillink
 382 A Landskip, by young *Danckers*
 383 A *Madona* with our Saviour and St. Job
 384 A Woman's Picture in black
 385 An *Ecce Homo*, after *Vandyck*
 386 A Battel, don by *Hukenberge*
 387 *Hercules* and the Centaur
 388 A Battel
 389 A *Galatea*
 390 *Apollo* and *Midas*
 391 *Apollo* and *Marcias*
 392 A Boy upon an Ass, a Copy after *Mich. Angelo*⁵⁰
 393 A Woman upon an Ass
 394 A Landskip
 395 A Landskip
 396 A Landskip with several Figures
 397 The Building of *Babel*
 398 A Piece with Nymphs and Dogs
 399 A Piece of Fruit
 400 Our Saviour calling to St. Peter
 401 A half-length Woman
 402 *Apollo* and a Naked Woman
 403 A Naked Woman and a Man, and *Diana* in the Clouds
 404 Four Quinces, don by Mr. *Streeter*⁵¹
 405 A Piece with Apples, cy the same.
 406 A Golden Cup, by *Alex. Adrianson*
 407 A Golden Cup with a Rummer, Ditto
 408 A *Venus* and *Cupid*
 409 A Landskip, by *Vadder*
 410 Another Landskip, by the same
 411 A Landskip
 412 A St. Christopher, by *Rubens*⁵²
 413 A Landskip, by Mr. Lankrink
 414 *Hero* and *Leander*, don by *de Ricke*
 415 A Landskip
 416 A half-length Picture of K. Charles the 2d. after *Lely*
 417 A *Susanna* with the two Elders, don by *de Ricke*
 418 A *Flora*, don by *de Ricke*
 419 *Achilles* discovered, done by *Quilinus Sig.*
 420 K. James the 2d. a whole Length

⁴² This is clearly a picture of the same type as the one in the *Staedel Institute* at *Frankfort* and might be that very example.

⁴³ Compare the picture in the *Vienna Gallery* (*Rooses*, Vol. V, No. 834, p. 57 sq.).

⁴⁴ Jan Baptist Jaspers (born 1620? Antwerp—died 1691 London), Lely's assistant.

⁴⁵ This might be the picture formerly in Lely's collection (see *THE BURLINGTON MAGAZINE*, vol. lxxxiii. August 1943, p. 187)

⁴⁶ C. B. CURTIS records two paintings of this subject by *Murillo* (*Velazquez and Murillo*, 1883, pp. 209 sq.): one in the *Prado*, the other a repetition of the *Madrid* picture formerly in the *Miles* collection at *Leigh Court*.

⁴⁷ WALTER FRIEDLÄNDER notes a picture of this subject by *Poussin*, now lost, of which there exists an engraving dated 1636, while a fine drawing for it by *Poussin* is in the *Louvre* (*Nicolas Poussin*, Munich, 1914), p. 45.

⁴⁸ *Bartholomaeus Breenborch* (1599-1659).

⁴⁹ The artist not identifiable.

⁵⁰ I.e., Michelangelo Cerquozzi (1620-1660).

⁵¹ This and the next lot are examples of the still life pieces by Lankrink's English contemporary, Robert Streeter, which were much admired at the time (see *THE BURLINGTON MAGAZINE*, vol. LXXXIV, January 1944, pp. 3, 8.).

⁵² The picture was probably akin to the one in the *Munich Gallery* (No. 72).

- 421 The Death of a Stag and a Boar
- 422 A St. *Sebastian*
- 423 The Devil tempting our Saviour
- 424 A Piece of Fish
- 425 A *Cupid* shaving his Bow
- 426 A Fruit-Piece
- 427 A Country-Feast with a Mountebank,
by old *Bruegel*⁵³
- 428 An Urne
- 429 Two Men smoking Tobacco
(page 12)
- 430 *Adam* and *Eve*
- 431 A Dog
- 432 A Man's Head
- 433 A Man with a Glass

⁵³ The adjective "old," amounts, of course, to a claim that this was a work by Pieter Bruegel the elder.

- 434 A Sea-Piece
- 435 A Piece with Butterflies, and Fruit, a
Miniature
- 436 A Piece of Boors drinking
- 437 A Piece of Ferrits, by *Snyders*
- 438 A Piece with a pickled Herring
- 439 An *European* by *Alen*
- 440 A Piece with a Smith, and other
Figures
- 441 A Piece with Boors, by *Heemskirk*
- 442 A Piece with a Man and Woman lading
an Ass with Faggots, by *Teniers*, after
*Basan*⁵⁴
- 443 A Landskip with *Mercury* and *Argus*
- 444 The Destruction of *Troy*

⁵⁴ As is well known, David Teniers the younger frequently painted pastiches of this kind.

- 445 A Landskip with Figures going over the
Water, don by *Crabbatis*
- 446 A Piece of Building, by *Erenberge*⁵⁵
- 447 *Abigail* coming to *David*, by *Franciscus
Franck Junior*
- 448 A Piece with Oysters and other Things
- 449 A Church, by *Vlicht*
- 450 Two Dogs with a Calves Head
- 451[-462] The Twelve *Sybils*
- 463 The Duke of *York*, by *Wisen*, a whole
Length⁵⁶
- 464 The Hunting of a Boor, by *Sniders*⁵⁷

⁵⁵ Wilhelm von Ehrenberg (1630-c.1676), Antwerp painter of architectural subjects.

⁵⁶ Willem Wissing (1656-1687).

⁵⁷ For kind assistance towards obtaining the photograph from which our frontispiece is made we are indebted to Mr. Basil Gray.

THE CAMPO SANTO OF PISA NOW

THE damage done to the Campo Santo of Pisa constitutes a major artistic disaster of the War in Italy. The walls of this great arcaded quadrangle [PLATE I, A], with a total length of about 1,150 feet are adorned with frescoes to which contributed many of the greatest painters of the fourteenth and fifteenth centuries. On July 27, 1944, a stray shell hit the cloister roof, and a few minutes later a fire broke out immediately above Benozzo Gozzoli's painting of fire and brimstone raining down upon Sodom. Fanned by a westerly breeze the fire spread quickly through the dry roof-timbers; there was no water, because the Pisan mains had been cut some days before; the few Italian volunteers upon the spot were unable to breach the roof sufficiently to stop the flames, and the Germans could or would do nothing to help. In four hours the whole cloister roof had been burned. Blazing beams crashed against the frescoed wall-surfaces, molten lead ran down upon the pavement and on to the marble monuments ranged along the walls, cracking them into fragments with the heat. Amongst those thus broken was the Gherardesca tomb by Tino da Camaino.

That the fire burnt as quickly as it did was in truth fortunate, for the longer the frescoes were exposed to the intense heat the more they suffered. As it was, the damage done was far less than it might have been and less than it appeared at first sight to be, but it is serious enough. Even when the frescoes are intact the colours have undergone a more or less marked change of tone, but the extent of this is difficult to judge because the paintings, now seen for the first time under the open sky, would in any case have produced an effect somewhat different from that to which we are accustomed. Further damage was caused by German shelling of the northern part of Pisa on September 23 and 24 and again on October 4; some of the already loosened plaster fell, including a patch from the centre of the *Resurrection* panel attributed to Francesco Traini. Examining the frescoes in detail, the following is their condition.

On the south wall, towards the S.E. corner, discoloration is not very marked, but there is much blistering and scaling of the surface and in many places patches of plaster have fallen away from the wicker background, [cf. PLATE II, D, north Range] and, although some of these can be replaced, and the loosened parts solidified, the damage is severe. Thus the *Triumph of Death* by Francesco Traini [PLATE I, D] has lost one patch high up and the group of cripples from low down in the centre of the painting, and other parts are in danger of falling; incidentally it has been noticed that the heat has differently affected the original colours and those used by later restorers and over-painters so that it is easy to distinguish the new work from the old. *The Last Judgment* and the *Hermits of the Thebaid*, also by Traini, have not suffered in the same degree; *The Last Judgment* [PLATE II, c] is intact, except for a blurring of the much repainted scene of Hell; from the *Thebaid* a good many fragments of plaster have fallen away and a violent rainstorm has destroyed the figure of Christ appearing to a monk. Further along the wall, the very much damaged lower frescoes by Antonio Veneziano and Spinello Aretino, which had been detached from the wall and re-mounted on canvas, have in many cases perished altogether. The frescoes of the upper register, the *Stories of San Ranieri* by Andrea da Firenze [PLATE III, A], of Andrea Bonaiuti and of *San Potito*, etc. by Spinello Aretino have suffered no appreciable damage and practically no discoloration except as regards the re-touching, where a marked change of colour distinguishes the later work.

On the west wall the (less important) frescoes of Tomaso Ghirlanda and Filippo Guidotti of Lucca have not been damaged at all.

The north wall, with its array of paintings by Benozzo Gozzoli, has suffered most of all. A great deal of the plaster has fallen and where it remains the colours have often been so affected and the surface is so crumbling that only pale ghosts of the figures survive [PLATE I, c].

NOTE : A technical note by Signor Sanpaolesi is of interest. He described the surface of the Benozzo Gozzoli paintings as "disintegrated in particles, scales and minute powder, which adhere precariously to the intonaco" and explains this by the fact that a proportion of anhydrous lime (plaster of paris) was mixed with the colours ; it is a material alien to the normal technique of fresco work, and with the heat of the conflagration it expanded and subsequently contracted, causing the surface to blister and break up in this fashion.

The photograph [PLATE III, D] shows the lamentable condition of the frescoes. A number of them are ruined beyond all hope of restoration ; others, since the plaster has fallen away in relatively large pieces which can be replaced, are being repaired by Italian experts called in from Florence and Rome ; a few are but slightly damaged, such as the *God upholding the Universe* in the N.W. corner [PLATE III, B], and the *Jericho* painting in the N.E. corner of the cloister. Piero di Puccio's *Coronation of the Virgin* over the door of the Capella Aulla is unharmed, and the groups of saints by Gozzoli is but slightly damaged, as are the two frescoes on the other side of the chapel door, the *Meeting of Jacob and Esau* and the *Marriage of Jacob* [PLATE II, A]. An interesting point is that where the fresco plaster has flaked away it has exposed on the lower layer the monochrome cartoons, which are of extremely fine quality [PLATE II, B]. The Superintendent, Signor P. Sanpaolesi, reports thus on the individual paintings of the Benozzo Gozzoli series :—

1. *Noah's vintage*. Like all the following frescoes, this is badly bleached ; a few falls in the lower part, widespread blistering over the whole surface.
2. *The Curse of Ham*. Patches fallen from the bottom right-hand side ; blistering, and large-scale flaking of the surface plaster.
3. *The Tower of Babel*. Falls of plaster high up on the right and low down in the middle.
4. *The Adoration of the Magi*. The paint has flaked away widely over the whole surface ; extensive discoloration.
5. *The Annunciation*. Large-scale falls of plaster ; amongst other things the whole of the figure of the Madonna has fallen and the very beautiful monochrome drawing underneath has been exposed.
6. *Abraham and the Worshipers of Bel*. Big falls on the left, and blistering in the centre and on the right.
7. *Abraham and Lot in Egypt*. Falls in the upper part and blistering over the whole surface ; the colour has flaked off over wide areas.
8. *The Triumph of Abraham*. Tolerably well preserved ; some small falls low down on the left.
9. *The Story of Hagar*. A few scars made by shell splinters ; big falls on the right and marked scaling in the centre.

10. *The Burning of Sodom*. The explosion which set fire to the roof occurred against this picture. The whole of the centre is lost. To left and right it is tolerably well preserved but much blistered.
11. *Abraham's Sacrifice*. Much ruined by the explosion high up in the middle and also low down on the left.
12. *The Wedding of Rebecca*. Extensive falls of plaster in the centre and on the left. Underneath it on the left there comes to light a very beautiful shaded monochrome drawing.
13. *Jacob and Esau*. Formerly in bad condition, this has suffered from further falls of plaster in the centre and on the left.
14. *The Marriage of Jacob*. One of the least damaged, as is the next—
15. *The Meeting of Jacob and Esau and the Rape of Dinah*.
16. *The Coronation of the Virgin*. This has not been damaged.
17. *Groups of Saints and Apostles*. A little of the colour and of the intonaco has fallen.
18. *The Innocence of Joseph*. A few small falls, and widespread flaking of paint.
19. *Joseph makes himself known to his Brethren*. A little scorching, and small falls of paint and intonaco.
20. *The Infant Moses*. Widespread falling of plaster on the right and blistering over the entire surface.
21. *The Passage of the Red Sea*. One or two patches fallen, many blisters.
22. *The Tables of the Law*. Extensive falls of plaster on right and left sides.
23. *Dathan and Abiram*. Destroyed previously. The existing fragments have been slightly damaged.
24. *Aaron's Rod and the Brazen Serpent*. One or two patches fallen away high up in the centre and low down on the right. The colours are still vivid.
25. *Death of Aaron and Moses*. Already completely lost, before the fire.
26. *The Fall of Jericho, and David and Goliath*. Some plaster fallen in the upper part. It is the best preserved in regard to colour.
27. *Solomon and the Queen of Sheba*. The surface on the right is tolerably well preserved.

On the east wall the early frescoes of the Tuscan School (Francesco Traini?) have flaked rather badly, but as practically all the fragments have been recovered their restoration is not a very difficult matter. The later paintings on this wall (by Rondinosi) have suffered more severely.

The Allied Forces and the Monuments, Fine Arts and Archives Sub-Commission have spared no effort to minimise this disaster to art. On September 11, R.E. officers inspected the damage and drew out plans ; on the following day expert fresco-